

NAAMA TSABAR

TRANSITIONS



rueda de prensa | press conference
miércoles 27 de enero, 12 hrs.

inauguración | Opening
viernes 29 de enero, 21 hrs.
performance, 21:30 hrs.

más información | more information
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Transitions Naama Tsabar

Páramo is pleased to present *Transitions*, our first solo exhibition with Naama Tsabar. *Transitions* is comprised of three new bodies of work. The individual works are simultaneously independent and interconnected as they come together to form a provocative, reactive installation. Evoking questions of power and bravado found in musical and social environments, the works investigate the underlying themes of intimacy, performativity, sexuality and excess. Tsabar and Fielded, a New York-based musician, will join a group of local musicians in activating the works for a space-specific performance on the opening night.

Continuing her ongoing "Work On Felt" sculptures, Tsabar moves the work from the floor to the wall with three new "Felt Variations". The new wall-based pieces liken to a Minimalist tradition while also compelling a tactile approach, as they can be plucked and played by the participant. The pitch of the string can be changed through the act of pressing one's body against the object, thereby introducing an erotic undercurrent to these new works. Extending or shortening the curvature of the work, allows an intimate experience between the object and its catalyst.

The "Transitions" works are an entirely new series in which the artist has inverted amplifiers and speakers by emptying out their inside components before reinserting the elements as visual components onto cotton and linen canvases. The wires punctured in and out of them to create a visual composition. When connected to power, each canvas retains its functional role with a set sound and volume level.

In the exhibition, four "Transitions" works will be hooked up to the work "Barricade", a work composed by a set of sixteen microphones arranged in a square formation, each side feeding one of the canvases around, to create a performative negative space. The arrangement and structure of the microphone stands acts as both barrier and enabler as the performative space in "Barricade" is compressed both physically and sonically. The performer and performance are contained inside the border of the square, but upon activation the sound is funneled to the gallery walls, filling the architectural space of the gallery. The cables on the gallery floor double as a sketch or gallery plan of the transmitted sound.

A fifth "Transitions" canvas will be on view with dangling cables, unattached from any sound-making devices. The dual existence of these pieces is essential to their understanding, as the canvases constantly move from one field of read-

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ing to the other (much like the Felt Variations). They are visually surreal as they hold a potential of sound and continuously shift, maintaining a constant state of transition.

Naama Tsabar (b. Israel, 1982) lives and works in New York, NY. Exhibitions include: "Blood Makes Noise," Guggenheim, New York (solo), "Propogation (Opus 3)," Museo de Arte de El Salvador, (solo), "Greater New York 2010" PS1 MoMA, and "Propogation (Opus 2)," Tel Aviv Museum of Art, Israel (3 person). Selected features and reviews include: *The New York Times*, *New York Magazine*, *Artforum*, *ArtReview*, *Art in America*, *Art Asia Pacific*, *Tom Tom*, *Billboards*, and *Fader*.